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THE
AMERICAN ACADEMY
IN ROME

1894-1914



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THE
AMERICAN ACADEMY
IN ROME

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1894-1914

NEW YORK

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FOREWORD

THE American Academy in Rome and the American School of Classical Studies in Rome were both founded in the Spring of 1894. Now, that they are united in one institution, they are celebrating together their twentieth anniversary in this year, 1914.

In connection with this celebration, it has been thought well to publish this memorial book. It contains, by way of text, three short addresses which were delivered at a dinner in honor of the new winners of the Roman Prize held in September, 1913. One address is by an artist, one by an art critic, and one by the director of a great museum. By way of illustration, a selection has been made from the works of the Roman Prize men, done in Rome itself. It has not been possible to give graphic expression to the work of the Classical School, but he who wishes examples of it can find them in the two volumes of "Supplementary Papers" which the School has published.

As the Academy steps forward to the larger tasks now set before it, it asks the sympathy and the co-operation of all those who desire for America that peculiar and fruitful synthesis of Art and the Humanities, which is the especial gift of the Eternal City.

JESSE BENEDICT CARTER,
Director.

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ADDRESSES
AT THE
ANNUAL DINNER
SEPTEMBER 10, 1913

REMARKS OF DR. EDWARD ROBINSON

JUST as soon as the American Academy in Rome shall become known by its fruits, just as soon as its artist-graduates shall prove by the work done after their return home that the standard of the art produced in this country has been raised materially by the opportunities which the Academy has afforded them, and its young scholars are seen to have advanced our knowledge and appreciation of classical culture, then there is no doubt in the minds of its friends that it will receive from our people the generous support which it so richly deserves, and so badly needs. In the meantime, however, it labors under the serious disadvantage of having engaged in a pioneer work, not of the higher, but of the highest education, an education which by its very requirements, both of ability and previous attainments, must necessarily be restricted to the few. It is to give these few every possible advantage which can come from immediate association with and constant study of the works of the great masters of the past, in the atmosphere in which they were created, that the Academy primarily exists. Although its privileges have never been, and will not be, denied to others who are qualified to share in them, it is first of all for a small body of men and women, selected in America for their high qualifications, that its Founders are struggling to procure an

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endowment fund which shall ensure it a stable foundation in a setting worthy to be compared with those of similar institutions established in Rome by other nations—a fund which shall enable it to provide fellowships that will relieve its students of the burden of expense which the majority of them are not prepared to incur; to furnish them with a home in which the painters, sculptors and architects, as well as the students of ancient art and literature, may live together, and thereby attain that breadth of view in their several vocations which must naturally come from an interchange of ideas upon subjects in which they have a common interest, but which they approach from different standpoints; to supply them with studios, workrooms and a library; to give to the institution a meeting place or lecture hall where not only its students but visitors to Rome may learn about the ruins and monuments of its older civilizations from those competent to describe them; and finally to secure for its students the guidance of men who are really qualified to help, and to lead them as directors of its several schools or departments. All this the friends of the Academy hope to accomplish, not as a reward to a limited number of young people who have shown exceptional ability or proficiency, but because through them they believe they can and will benefit American art and scholarship far beyond the limits of the Academy itself.

It is, however, in this matter of restricted numbers that the Academy is doing what is for America a pioneer work, and that it has encountered its chief difficulty in enlisting general support. Because it is for a few it has appealed to a few among those who are able and ready to give large amounts to a cause in which they believe. Were we prepared to show that we

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intended to send large numbers of students to Rome as soon as means could be provided for the purpose, large subscriptions would most probably flow in. Numbers always and naturally appeal as strong arguments. Our colleges have always been most liberally supported by our rich men. The larger they have grown, the more generous has been the support. Of recent years, Graduate Schools, though providing for a much smaller number of students, have also come into line as recognized objects of help, and they too are being liberally endowed; but for the graduate of the Graduate School, for the man who has learned all that America can teach him, but who still needs what can be got only from study in Europe, little has been done beyond providing occasional travelling scholarships. What the holders of these scholarships are to do when they arrive in Europe it has been left for them to determine, and they would still have to find for themselves facilities for the pursuit of their studies, were it not for an agency like the Academy. Advanced students of sculpture, painting and architecture are placed in the same predicament. They have learned all that can be taught in the American Schools, and in the best of these this is much, but they emerge without the actual association with the buildings, the sculptures, or the great mural decorations of the past, which is absolutely essential for bringing out the best that is in them, and for enabling them to meet the requirements which are placed upon American artists by the number and the character of our public and private buildings of to-day.

When we come to this highest region of education, it is only with the ablest that it pays as an investment. Mediocrities will remain mediocrities, however much they absorb, and

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though they may do respectable work, they do not advance the standard or the reputation of the country. It is a waste of both resource and energy to carry them beyond a certain point by enabling them to live on somebody or something in the vain hope of developing a genius which does not exist. This the Academy distinctly does not wish to do. It is of necessity an expensive undertaking, the cost per student must inevitably be out of all proportion to that in a college or an art school, and its managers are right in thinking that this cost should be returned by work of the highest quality as a result of the advantages it offers. For such advantages it therefore seeks to obtain only those who are best qualified by natural ability and previous training. If numbers are to be taken into account, there is certainly a strong argument in the fact that for a single fellowship which was recently awarded there were no less than one hundred and six competitors! Students at least appreciate what the Academy is trying to offer.

There is one other point which should not be overlooked. While the scheme of the Academy is in the nature of pioneer work so far as American education is concerned, it has long since passed that stage in other countries, and with most brilliant and profitable results. To select two distinguished examples, France established her famous *École de Rome* as long ago as 1661, when it was founded by Louis XIV for precisely the same purpose as that followed by our Academy today; and since 1801 it has had as its home the stately *Villa Medici*, which was acquired with the object of "giving its students a dignified and secluded retreat, surrounded by influences which should conduce to work and to artistic inspiration, with the Eternal City spread below them." The "*Prix de Rome*,"

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which entitles the holder to residence in that Villa, with all its advantages, is the highest honor which a young French artist can attain, and that France herself has benefited by the opportunities she has thus offered is well attested by the long line of famous artists who during the last century have had their final preparation in that school. Germany has had its Archaeological Institute on the Capitoline Hill since 1829, offering its hospitality and its unrivalled library to a limited number of advanced students who are sent there on a government stipend, and in it some of the most eminent German scholars have won their reputation. A few Americans are trying to do for our country in this respect what the governments of other countries have done for theirs; and stimulated by the success that has been achieved through such institutions, they look forward with entire confidence to the results if their efforts can secure adequate financial support. For my own part I believe that their high expectations are amply justified by what has already been accomplished.

REMARKS OF MR. ROYAL CORTISSOZ

THE American Academy in Rome is nothing if not a place for study and I warmly sympathize with all that has been said in advocacy of that high ideal of hard work and pure scholarship which unquestionably should prevail there. But there is a side of the subject on which I like more particularly to dwell, as having in its way an equally great significance. This I would call the purely human side. There is an old story about two English gentlemen who met one day in Piccadilly, when one said to the other, "The editor of 'The Times' has just been married." "Thank God," exclaimed the recipient of this charming news, "'The Times' has at last got in touch with humanity." That is a point of view which I think it is well to keep in mind where our Academy in Rome is concerned. The rule now is, I understand, that only unmarried students are eligible, and that they must stay unmarried until their course is finished. It seems to me a good rule, but I hope that in spite of it the students will keep their hearts as well as their minds open to merely human interests. To get the best out of Rome you must, while you are there, feel as well as think.

I remember how, years ago, when Mr. McKim was turning this great scheme over in his mind, I was modestly turning something like it over in mine. I was in Rome, and, wonder-

REMARKS OF MR. ROYAL CORTISSOZ

ing why America shouldn't have an Academy of its own, I went to talk about it with various artists and functionaries. I talked with Guillaume, the Director of the French Academy. I talked with the Director of the Spanish Academy. And, as I say, I talked with numerous artists, all of them men who had long lived and worked in Rome. The testimony of the entire company was that Rome was a good place in which to study, but the student should go elsewhere, to Paris, for example, for instruction in the rudiments. The important thing in Rome, they said, was just the broad, spiritual inspiration that you got there. It was not a school of training but an appeal to the imagination. I was doubly glad to hear them, for this was the conviction with which I had myself started, the conviction that has only been strengthened by repeated visits to Rome.

It was, I may add, Mr. McKim's conviction, which cropped out whenever he talked with me or wrote to me about the Academy. I know he was always anxious that in anything I published about it I should lay stress upon his not wanting the Academy to be a kind of harness or mould, compelling each student to sink his individuality in a definite architectural tradition. What he wanted was for them to cultivate in Rome a free play of mind, to let themselves be fertilized and fortified by the ennobling influences around them. I once saw a little of him in Rome. We were in the Vatican together and again in one of the great villas. He was full of wisdom, full of his architectural genius, but never anywhere did I ever know him to be fuller of the mere joy in life. He was keen upon nothing more nor less than the beauty which meets you at every corner in Rome. At the Villa Doria Pamphili he laughed

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and joked. That night at dinner he was interested in the dinner. In short, Mr. McKim hadn't any time, even in Rome, to be grand, gloomy and peculiar. The inspiration that he found there he took in at the pores, so to say. It was all in the day's work, or, I should say, in the day's pleasure.

It is, of course, desirable for the student to dig deep into his books, to measure buildings, to frame careful drawings, and, in a word, to remember his profession. But what I would like to say to the generous men who contribute to the Academy is that their money is never being better spent than when it is enabling a student of painting, sculpture, architecture or archaeology to take long purposeless rambles through the streets, or to sit idly under Tasso's oak on the Janiculum, looking with dreamy eyes over the panorama of the city. To wander across the Campagna and to see the grand lines of the aqueducts, or the divine curves of the dome of St. Peter's floating in the violet light, is to be stirred and enriched, it is to take into one's being indefinable impressions that will ever thereafter react upon one's imagination and one's artistic character. After all, you bring back from Rome only what you take there. You are not sent to the Academy unless you have unmistakable gifts and those gifts are to be developed not by rule of thumb, not by lessons, not by work alone. They are to be developed, I repeat, by what you feel as a human being, by your excitement and happiness under the pressure of the glorious things you see. The student is not sent there, I take it, to imitate Michael Angelo or Bramante. He is sent there to be thrilled by what they did, and to learn from contemplation of their works the fundamental principles of great art.

In one of his letters Lowell speaks of having been to hear

REMARKS OF MR. ROYAL CORTISSOZ

Emerson, when the latter, in his old age, was at his vaguest as a lecturer. The lecture, Lowell said, was chaotic and obscure, but every now and then something in it stirred him as with the sound of trumpets and he left the place feeling that something fine had passed that way. So it is in Rome. It would take a lifetime to accumulate formal knowledge of the city and to co-ordinate it, but you cannot be there for an hour without experiencing what I can only describe as an uplifting invasion of the spirit. And you won't feel that, I maintain, if you are too pedantic in your mood, too much of the bookworm, too much of the scholar. You have got to stay human and simple. It's a good thing to explore St. Peter's with a critical eye. It's a good thing also to sit down for your dinner at one of the little open-air tables before the restaurant across the vast square, and, as you dine, to absorb the grandeur and the beauty of that heroic space, held within the lines of Bernini's stupendous colonnade. You don't think about it in any solemn, academic fashion. You just get unconsciously saturated in it. With your chianti you drink in an inspiration that will last you all your life. That's the thing to go to Rome for, inspiration. To let your taste grow and suffer refinement. To learn instinctively the meaning of proportion and discipline in architectural design. To adventure, like a man, among masterpieces. You may or may not, when you get back to America, choose to do your work in the tradition of the Renaissance. But no matter in what style you work you will work the better for having lived in the atmosphere of Rome. It is like reading the classics in literature or hearing them in music. It steadies your judgment, enlarges, disciplines and heightens the powers of your mind—and yet leaves them free.

REMARKS OF MR. KENYON COX

AS I sat here this evening, Mr. Chairman, I have been thinking of the enormous difference between the advantages these young men have enjoyed, and the greater advantages they are about to enjoy, and the conditions under which we elder men began and carried on the study of our art. Forty years ago there were no schools of art in this country worthy of the name, and to get any serious training in painting, in sculpture or in architecture, one had to go abroad for it. If we could manage, by hook or by crook, to get together the money for a trip, let us say, to Paris, we arrived there with no preparation for what we had to learn, and we spent two or three years in the study of such bare rudiments as should have been mastered before we left home.

And even in Paris, at that time, there was very little intercourse between the students of the different branches of art and very little in the studies pursued to give the student any notion of the unity of the arts or of the history and nature of art as a whole. The painters, the sculptors, the architects, were shut in their special ateliers and knew nothing of the problems that confronted their fellows of the other crafts. And, at least in the schools of painting, we were not given any large views even of our own art. We were set to draw and to

REMARKS OF MR. KENYON COX

paint from nature as literally as we could manage it, but we were told nothing of the aims of our art, of its history, or even of its technical problems. At the age of twenty-five or thirty, if we had been industrious and serious-minded, we had learned to draw pretty accurately, without any style, and to paint very badly. Of the production of a picture we knew next to nothing and of the relationship of the arts nothing whatever. What we have been able to do we have had to do in virtue of such education as we have since given ourselves. We have had to learn our art by practising it.

These young men, as is proved by their success in the preliminary examinations they have passed and the final competitions they have undergone, have already learned the rudiments of their several arts in schools as good as any in the world. They know, already, about what we knew when we returned to America at the end of our studentship. Indeed, they know more, for the problems set them in their competitions have necessitated some thought on the relationship of the arts. We have not asked the painter, for instance, for a bit of painting merely; we have asked him for a project of decoration—that is, for a bit of painting related to a possible scheme of architecture. And now these young men, standing about where we stood when we returned from Europe, are to be sent to Italy, that for three years they may study, under ideal conditions of leisure and dignity and lack of material cares, not merely painting or sculpture or architecture, but art itself. The students of the three arts will be intimately associated, will watch each other's progress, will learn to understand each other's problems, will inevitably come to see these problems are fundamentally the same problems, and that their several

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arts are but so many facets of that many-sided crystal which is art.

And soon they are to be associated also in what I am sure will prove a mutually helpful relation with the students of archaeology. The artists should be able to teach the archaeologists, what archaeologists sometimes forget, that art is a living thing, not a collection of specimens, with pins through them, like dead butterflies in a glass case. And the archaeologists can certainly teach the artists that art is a continuity, that to know it one must know its past as well as its present, and that an educated artist is something more than an artist who is up to date.

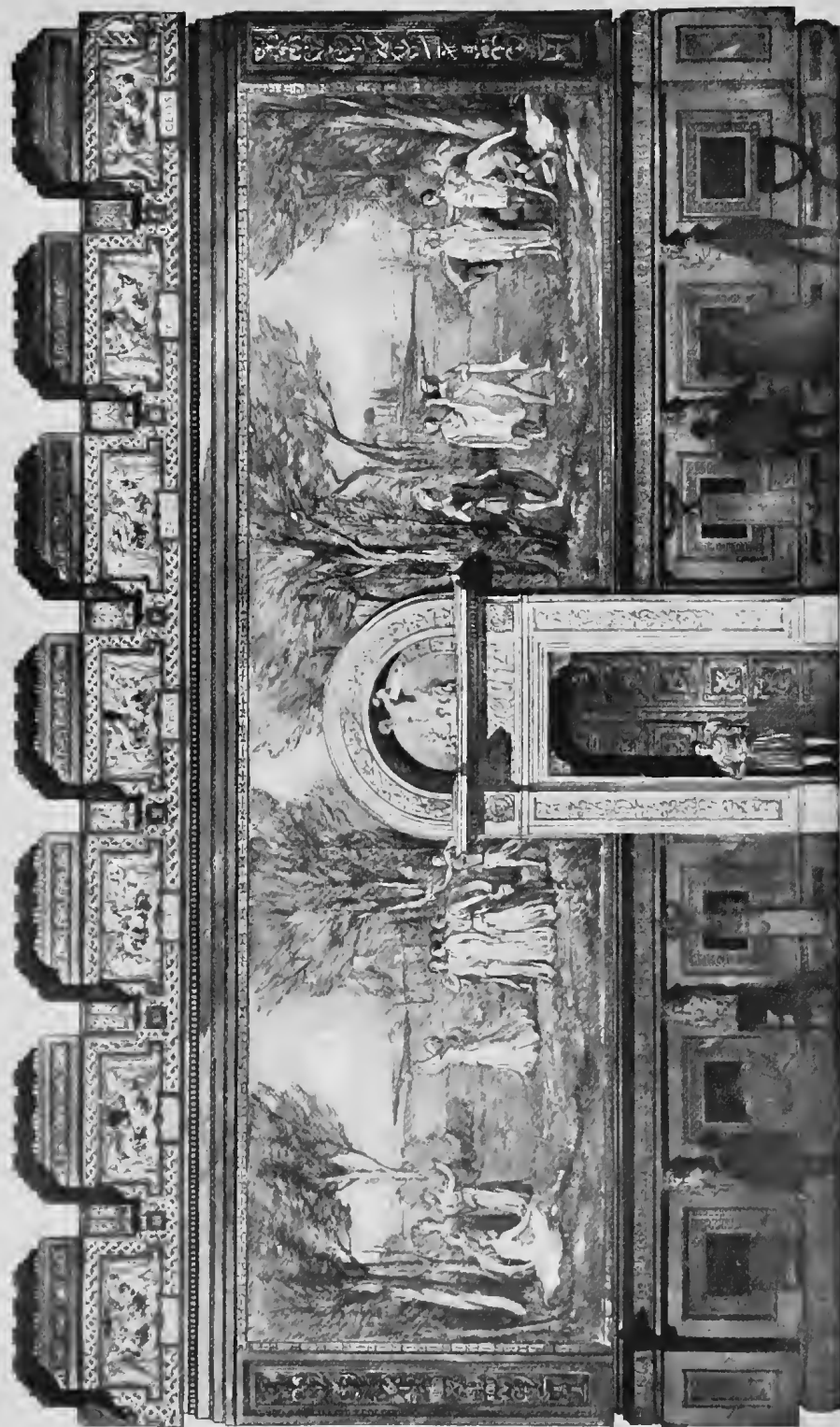
Think, Mr. Chairman, what such an opportunity for real education would have meant to some of us. Think what it may mean, now, for these young men, and for the future of art in this country. If some of the pensioners of this Academy do not accomplish far more than any of us have been able to accomplish it will surely be from some lack in themselves, not from any lack of opportunity. Among those pensioners who have come home and are here to-night are some who have shown real talent and real seriousness of endeavor. I see no reason to believe that true talent and true devotion will be lacking in the future more than in the past, and I confidently expect that some of these young men will accomplish far more than we, their elders, have accomplished. May the three who are our especial guests this evening be among those who shall demonstrate by their future work the value of that education which is freely offered them by the American Academy in Rome.

ILLUSTRATIONS OF WORK
DONE AT THE ACADEMY
IN ROME



ARCHITECTURE
PAINTING
SCULPTURE

ARCHITECTURE



DECORATION FOR PRINCIPAL ROOM OF A LARGE VILLA

Large Plaster-Mounted
S. E. Fry, Sculptor
F. T. Chamberlin, Painter

COLLEGGIATE MODEL

BY

E. F. LEWIS, ARCHITECT

F. T. CHAMBERLIN, PAINTER

S. E. FRY, SCULPTOR

SECOND AND THIRD YEAR WORK

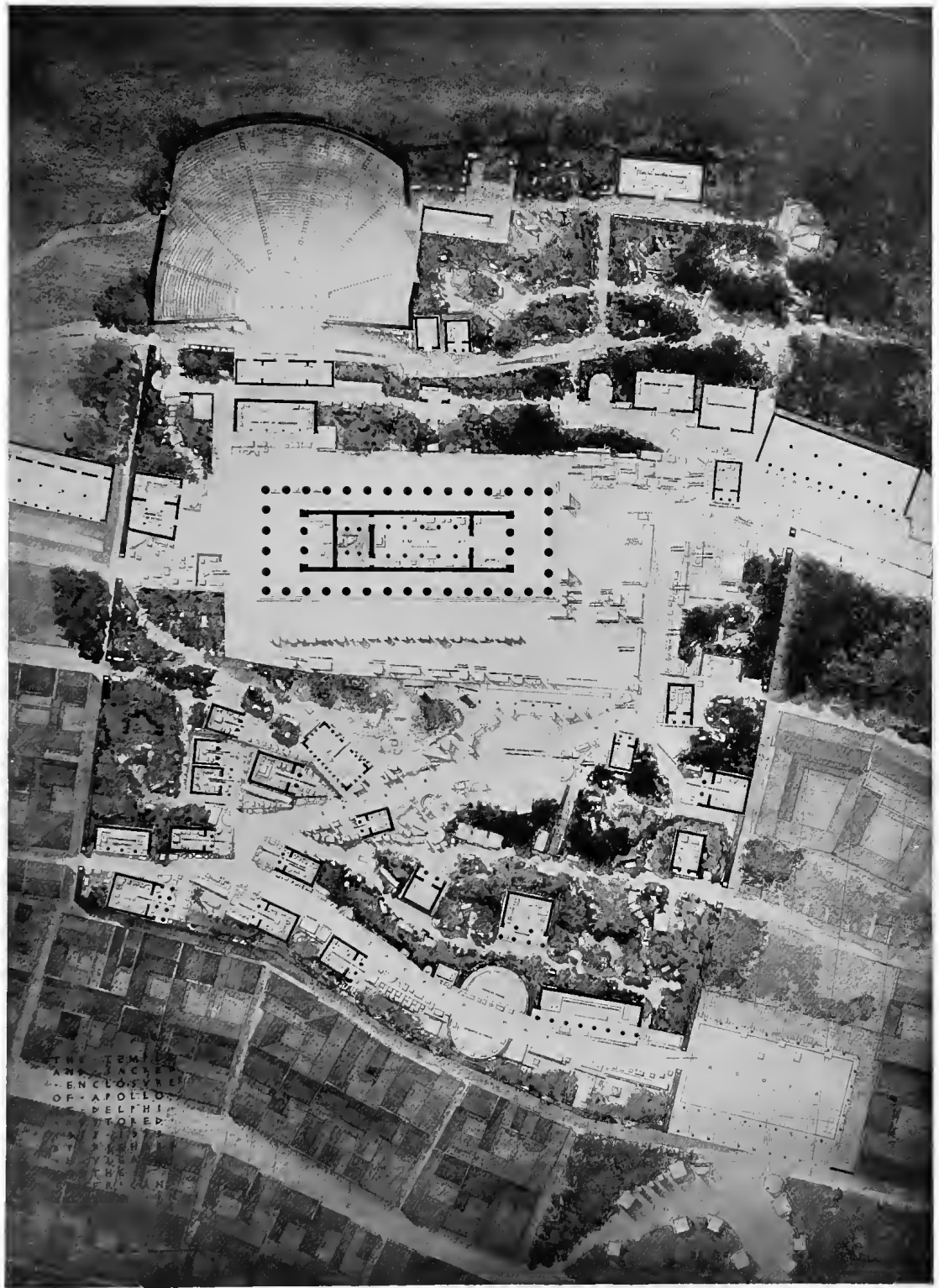
ROME, 1910



DELPHI (RESTORATION)
BY
R. H. SMYTHE

THIRD YEAR WORK

ROME, 1913



PLAN OF DELPHI (RESTORATION)

BY

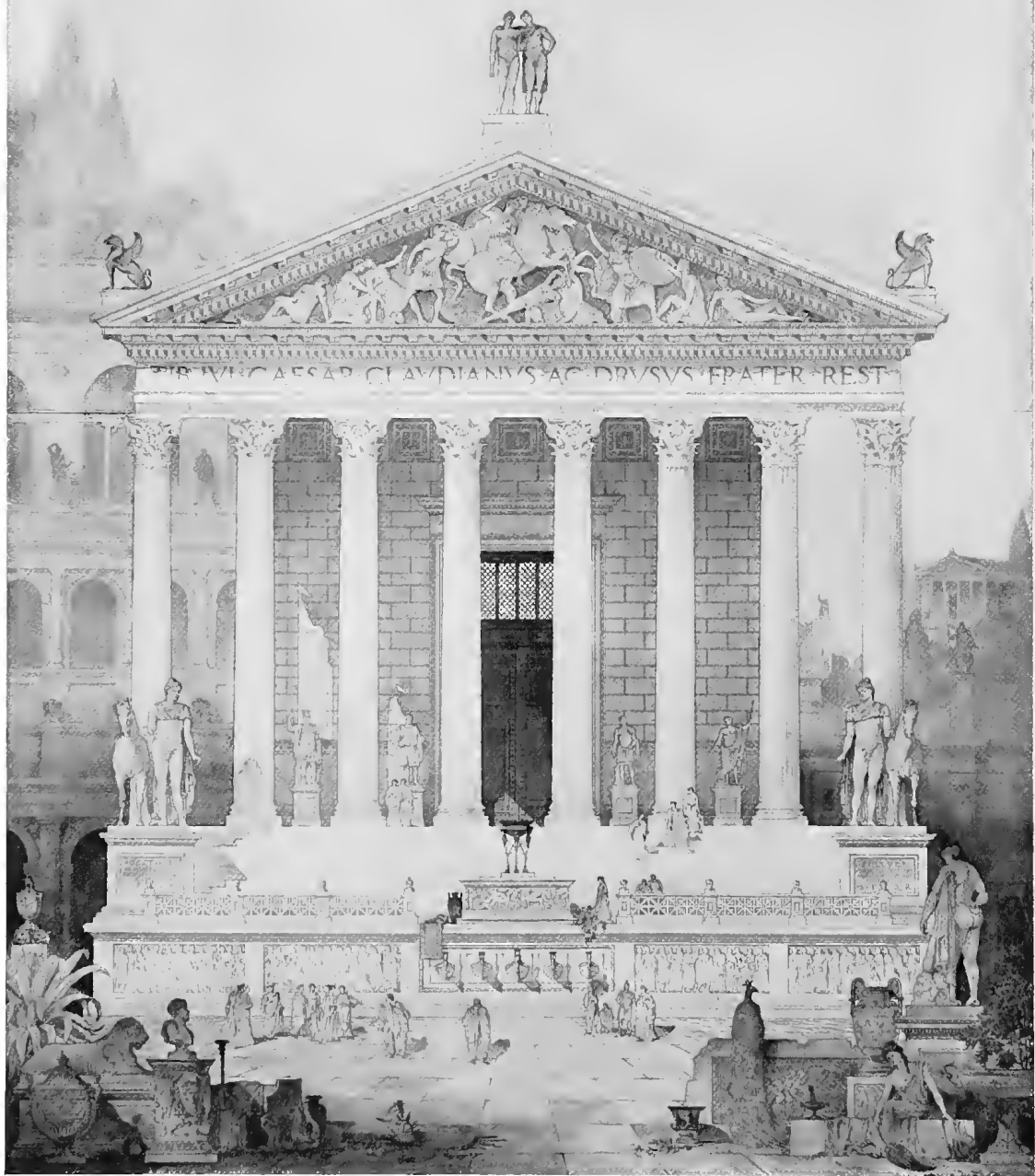
R. H. SMYTHE

THIRD YEAR WORK

ROME, 1913

TEMPLE OF CASTOR AND POLLUX
FORVM ELEVATION

ONE QUARTER INCH SCALE



TEMPLE OF CASTOR AND POLLUX (RESTORATION)
BY

ROME, 1908

E. F. LEWIS

FIRST YEAR WORK

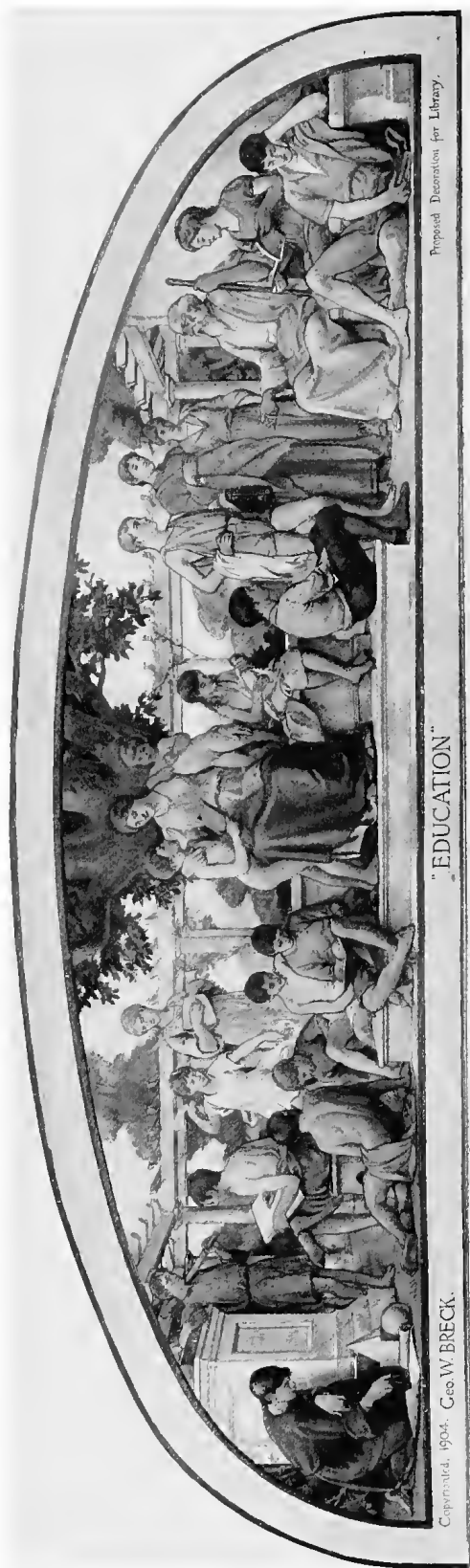
PAINTING



FRIEZE OF HEROES
BY
BARRY FAULKNER

ROME, 1910

1ST, 2ND AND 3RD YEAR WORK



ROME, 1899

EDUCATION

BY

GEORGE W. BRECK

THIRD YEAR WORK



ROME, 1912

PROCESSIONAL

BY

EZRA WINTER

FIRST YEAR WORK



ROME, 1912

BY
FRANK P. FAIRBANKS

THIRD YEAR WORK



ROME, 1902

THE THREE FATES
BY
ANDREW T. SCHWARTZ

THIRD YEAR WORK

SCULPTURE



ROME, 1912

CENTAUR AND DRYAD

PAUL H. MANSHIP

(BOUGHT BY THE METROPOLITAN MUSEUM OF ART)

THIRD YEAR WORK



ROME, 1913

CHARLOTTE
BY
ALBIN POLASEK

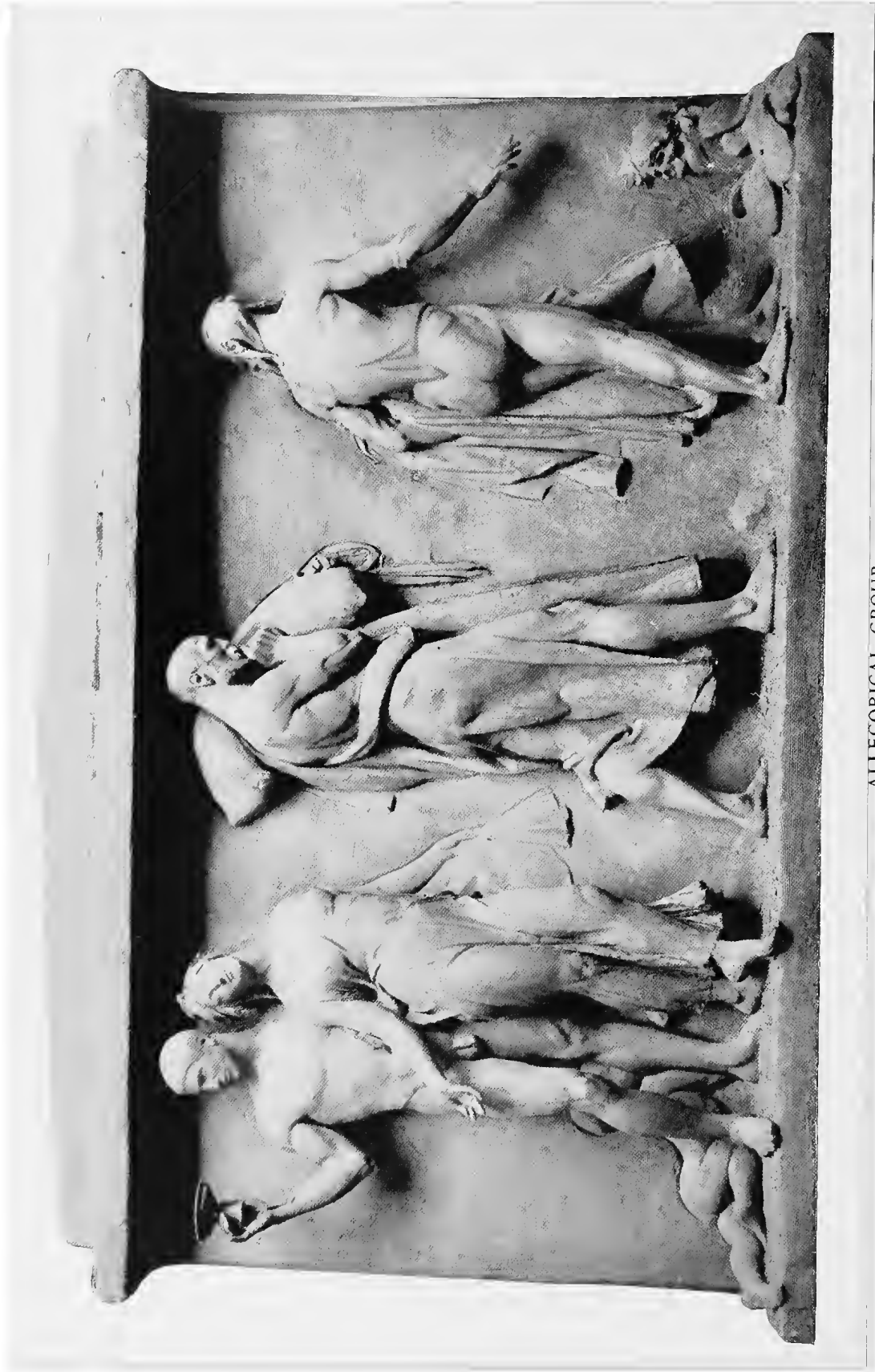
THIRD YEAR WORK



ROME, 1899

THE SON OF MAN
BY
H. A. MACNEIL

THIRD YEAR WORK



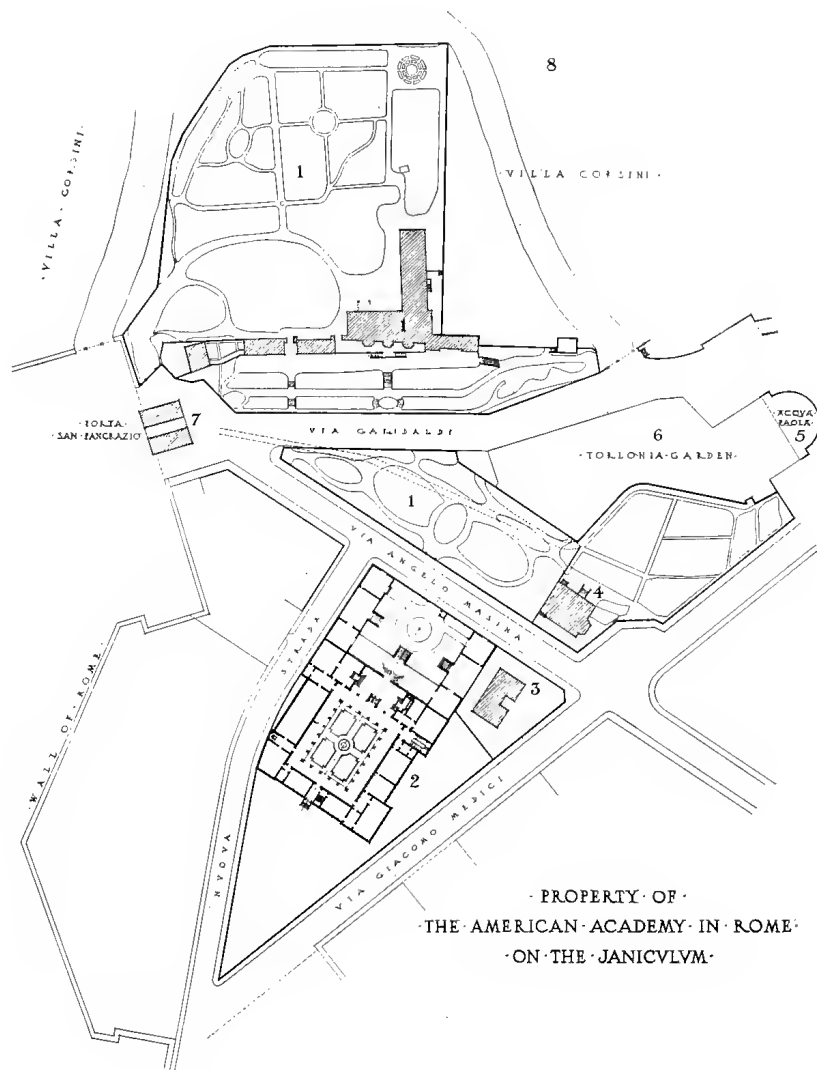
ALLEGORICAL GROUP

BY
C. Y. HARVEY

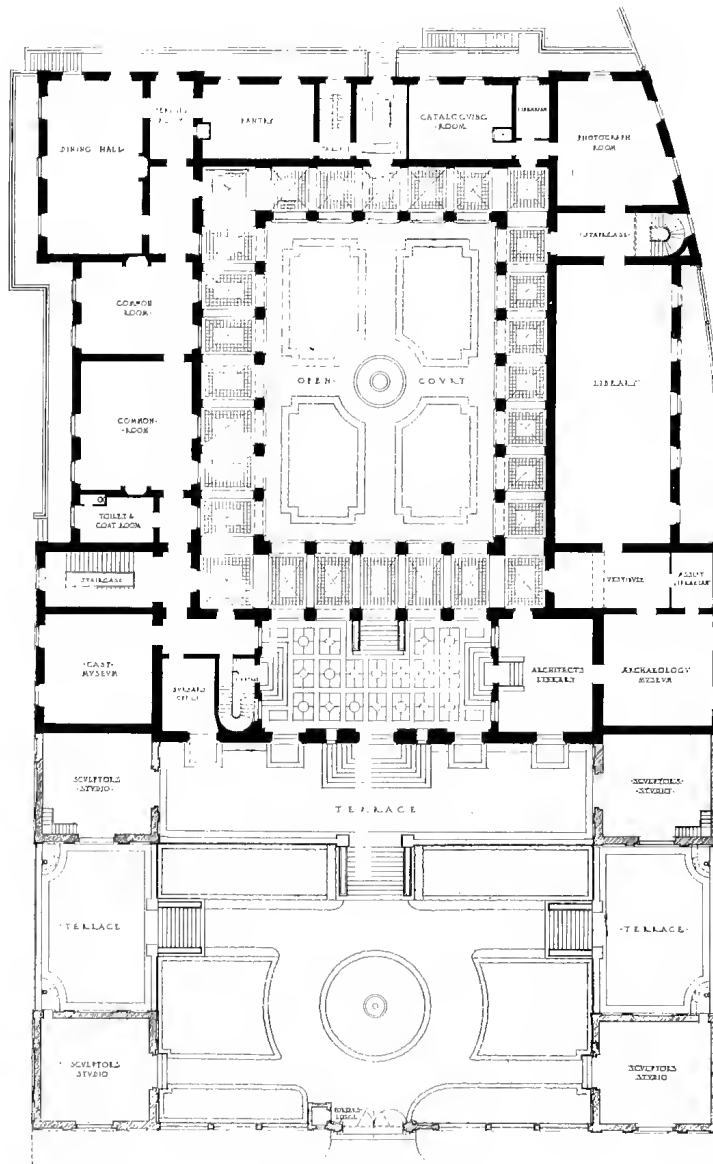
ROME, 1910

THIRD YEAR WORK

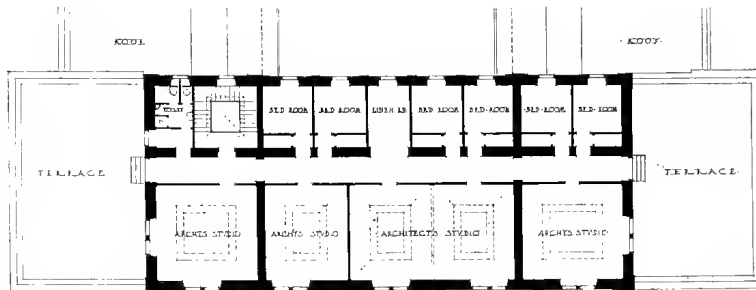




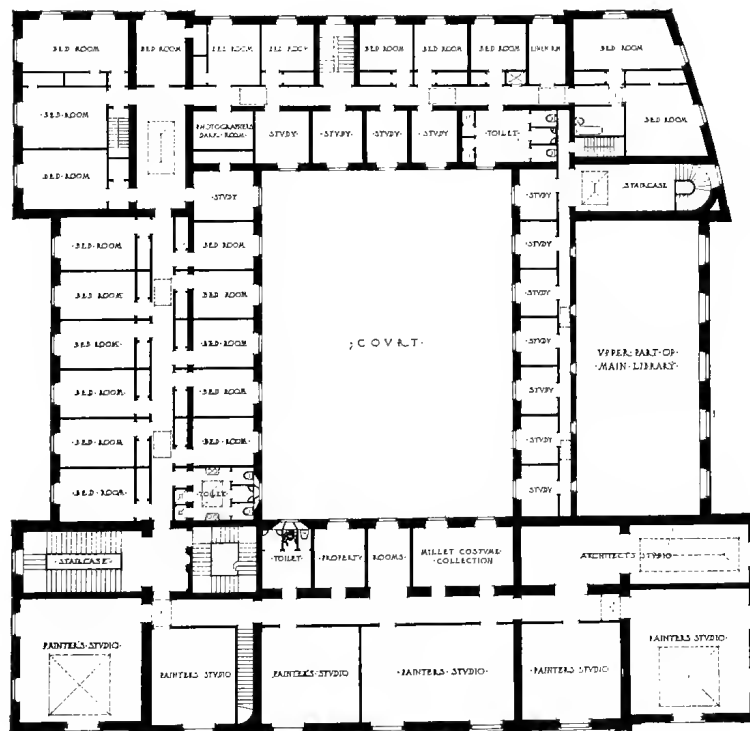
1. Villa Aurelia and Gardens (Administrative Offices, Lecture Room and Residence of Director).
2. New Building (Library, Studios and Fellows' Quarters).
3. Villa Bellacci (Property of the Academy).
4. Villa Chiaraviglio (Property of the Academy).
5. Acqua Paola.
6. Torlonia Gardens.
7. Porta San Pancrazio.
8. Corsini Gardens.



GROUND FLOOR PLAN



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American academy in Rome, 1894-1914.



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